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INSTRUCTIONS

IN

FOLIO.

IN TWO PARTS.

BY

Sarah E.
MADAME HERMAN.

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P R E F A C E .

This beautiful art of which I am thankful to Providence to be the inventor, has been taught by me in New York with great success, in fact it has been pronounced the *greatest invention of the day*.

Its great merit lies in its simplicity—no moulds nor scissors being used—every leaf in wax being made from the natural leaf; and the greatest exactness and perfection, every fiber, indenture, contour and even defect which are on the natural plants are so well imitated that it is almost impossible to know, unless by the touch, that it is only wax.

Not any knowledge of painting or coloring is necessary, the colors being mixed in the wax, the different shades of colors being easily obtained to imitate to great perfection the tints of all plants, thus copying the book of nature,

THIS ELDER SCRIPTURE, WRIT BY GOD'S OWN HAND.

Modelling in Wax is an art of great antiquity, combining Sculpture and Painting together, two difficult studies, but which are here rendered easy by the very plastic nature of the materials used, which will yield well to the will of the modeller who will be able to give that appearance of reality or life which constitutes the true poetry of art.

The author indulges the hope that this art will not only afford gratification to those who will learn the method from this book, as it has done to those I have had the pleasure of teaching, but will also be useful by preserving such lifelike portraits of all plants which may be valuable to lovers of Botany and to all who love nature.

The present book, as the book of Instruction in Wax Flowers, has been composed more particularly to supply the want of persons living at a distance and who can not come to this city to learn this art.

I shall be glad at any time to receive any one who would like to have any explanation concerning this method.



PLATE I.



PLATE II.



CHAPTER I.

MATERIALS FOR MAKING FOLIAGE.

A lamp with two burners is necessary to melt two cups of wax at a time. Alcohol is the best liquid to use as it is free from smell and is comparatively safe.

Five or six tin cups, costing five cents each, and which can be had from any tin shop, are also wanted.

One pound of the best cake wax.

A few tubes of oil paints of different colors.

One spool wire for stems of small leaves.

One coil wire for stems of large leaves and plants.

A bottle of mucilage ; as a good quantity of this is required, I have found it cheaper to buy one pound of Arabic gum and make the mucilage myself by mixing some gum in cold water, it is not necessary to have the mucilage very thick.

A few bottles of French down or Flock of different colors are also wanted.

A stomp brush to finish the plants.

Half a dozen of Camel's hair brushes to dip in the cups of wax. As the brushes are rather short, a piece of wood trimmed with a knife and inserted into each brush will give the desired length.

A small quantity of glycerine is also required.

All the above named articles, except the alcohol, the tin cups, the mucilage and the glycerine can be had from me

at a much smaller price than could be had from any other place.

The great quantity of materials that I am obliged to have always on hand to supply the demand of all my pupils, and also my knowledge of the best quality of all these articles, enables me to defy competition.

A look at my price list compared with any other will soon show the difference.

CHAPTER II.

COLORING OF THE WAX.

This branch of the method being the most important, proper care should be taken to imitate as well as possible the different colors of the natural plants.

Two cups of green wax, light and dark shades, are necessary.

To prepare a cup of light green wax, break about two cakes of wax and place them in a tin cup, and melt over the lamp; then take the tube of Chrome Green, No. 1, unscrew the lid and squeeze some of it in the same cup, about a fourth of an inch in length as it comes from the tube; mix it well in stirring it with a camel's hair brush.

When all the wax is melted in the cup, it is ready for use, and should be taken off the lamp, but should never be allowed to boil, as it spoils it.

The dark green is prepared in the same manner, but in using Chrome Green No. 2, in same quantity.

Mixing Chrome Green, No. 3, and Chrome Yellow in equal quantities make a beautiful shade of dark green, called *moss green*.

If a soft yellow green be wanted, as for geranium leaves, etc., it is made by mixing Prussian Blue and Chrome Yellow, into a cup of wax, two parts of yellow and one part of blue.

When mixed in the cup, if the color be found too light, add some more color to it.

Adding white cake wax to any colored cup reduces the said color.

Put with two cakes of wax a small quantity of silver white in a tin cup, and you will have a cup of wax beautifully white.

If the white wanted has a little tinge of yellow in it, add a very small quantity of Chrome Yellow to the silver white.

A very little quantity of Chrome Green, No. 1, to about three times as much of silver white will sometimes be wanted to imitate some leaves.

A nice gray color which is observable in some plants can be imitated by mixing a very small quantity of Ivory Black with twice as much of silver white in a cup of wax.

A cup of Carmine is desirable, as it is often used; a very small quantity in a cup of wax. This beautiful color is also used to give the last touch to the plants, to color the veins and edges, and if mixed with Brown paint will give a rich appearance to many leaves.

Many leaves, and particularly the autumn leaves are partly yellow, which can be imitated with Chrome Yellow in white wax, or sometimes Orange Chrome. A look at the different colors will soon show what is wanted.

When your cup of white wax becomes dirty, pour it in a cup of green wax while it is hot.

The best way of cleaning a cup is with soft paper while it is warm.

You can also mix the yellow wax with green, if you require an empty cup to melt something else.

Never waste any wax, as it can always be used.

Always keep your cups covered or turned over when not in use, to keep the colors fresh.

Never let the brushes remain in the cups, but take them out before the wax gets cold. Do not attempt to pull a brush from the wax when it is set.

A little practice will soon give the student the idea of mixing the colors which are suitable to the plants.

If not successful in the first attempt try again, for as Shakspeare says :

“What is worth doing at all
Is worth doing well.”



CHAPTER III.

GENERAL INSTRUCTIONS.

The Foliage being made from the natural leaf, it is necessary to have a few natural leaves to work from. We will suppose that the student has a Begonia Rex plant, which can be easily procured, and which is very easy to make.

The student will perceive that this leaf is composed of two prominent colors, *green, dark or light, and white or gray, or of a greenish white.*

Let it remain in cold water for a few minutes while you prepare these two colors, as explained in the preceding Chapter; the student will then place the natural leaf in the left hand, with the *wrong side up*, which is the back of the leaf, and where all the veins are most conspicuous. Having cut the stem close to the leaf, the next thing is to cover well the back part of the leaf with glycerine, in spreading it with a small camel's hair brush.

Then taking the *white or gray* hot wax from the lamp, dip into this wax a camel's hair brush, and with it spread the wax over the *white part* of the leaf, thus covering with white wax all the white part of the leaf. A look at Plate I will show how to hold the leaf in the left hand and the way of using the camel's hair brush.

When all the white part of the leaf is well covered with white wax, the student will then cover the rest of the leaf with green hot wax, spreading it well with the camel's hair brush over the *whole* back of the leaf, that is to say, that the green part of the leaf must be covered with green wax,

PLATE III.



and the white wax which is already on the leaf must also be covered with the green wax. To do this successfully it is best to begin to spread the wax first from that part of the leaf where the stem was, in following the largest vein to the end of the leaf, and then cover the prominent veins in that manner.

Give a good thickness of wax to the leaf, and then place it in a basin of cold water for a few minutes to let it cool.

Taking it out of the water, you place it in your left hand with the natural leaf upwards, and proceed by separating it from the wax, which will be done easily, as the glycerine has prevented the leaf from sticking to the wax. A look at Plate II will show how easily the natural leaf comes apart from the wax leaf.

If you take it out carefully, without breaking the natural leaf, you will be able to make one or even several wax leaves from it.

Wash the wax leaf of the glycerine with a moist linen and wipe it dry, then with a stomp brush dipped in a little carmine oil paint, color the veins very gently, and mix carmine and brown to color the edge all around the leaf, and it will be finished with the exception of the steming, which is explained in the following chapter.

The careful student now knows that the prominent colors of the leaves are not painted on the wax, but melted in the wax, and used by spreading the wax on the back of the leaf. But all leaves which are spotted, as the *Glecoma Viregata*, etc., look better when all the spots are painted over the wax ground with a stomp brush dipped in oil paint.

I will now take a coleus leaf to explain the way of making the beautiful downy or velvety leaves.

Melt a yellow cup of wax; and after having spread the glycerine over the back of the leaf, cover the whole back of the leaf with the yellow wax; then put it in a basin of

cold water to let it cool ; taking it out of the water, and separating the natural leaf from the wax, the wax leaf will then be all yellow ; the leaf will require now but the down or velvet, which is put on in this way : spread some mucilage with a small brush over the wax leaf, but leaving the edge of the leaf dry all round, then scatter the maroon French down or flock over the mucilage, which will thus adhere to it, then turn the leaf over, so as to shake off the extra down. Wash the edge or margin with a moist linen to have the leaf yellow all round and the rest with the velvet on it.

In winter I would recommend the pupil to put into each cup of melted wax half a teaspoonfull of lard oil to soften the wax.



CHAPTER IV.

STEMMING AND ARRANGING OF PLANTS.

For large leaves use coil wire and for small leaves spool wire.

Melt some green wax, and place the wax leaf into your left hand, with the back of the leaf upward and the larger side near the end of the fingers, then place the wire in the center or ridge of the leaf, not on one side, and let it come out about four inches long; then cover the part of the stem *which is on the leaf* with the green hot wax. For heavy leaves give a good thickness of wax, so as to cement well the stem; cover also the wire forming the stem with green wax.

All velvety leaves should be stemmed before putting the down over them.

If you wish to branch the leaves together, take the two smallest leaves, and place them opposite each other in pressing the two stems together or twisting them together; then the two next leaves in size, in putting them lower down under the two first leaves. The best way to do this correctly is to look at the natural plants and observe the way the leaves are put together. I would request the pupil to turn the leaves a little perpendicularly, just to show but the *right side* of the leaves.

Natural taste is very necessary for the arranging of rustic baskets, stands, etc. Smilax or Ivy, or both, are generally climbing around the handles, the baskets are generally filled with earth and then covered with moss; a nice plant of Begonia Rex may be placed in it in sticking the stems

brought together into the earth of the basket. Put a few of the plants, as Coleus in front of the basket, and geraniums or other plants. A spray of Fern leaves looks also very well.

Plate III shows a basket of Foliage that I made, and which has been much admired.

I shall be very happy to give to any one any explanation which would not be generally understood by my Book of Instruction.

The following is a list of the plants which are the most easy to make in wax, and which can be had very cheap from any florist.

Abutilon Thompsonii, the leaves are mottled or marked with bright golden yellow.

Achyranthus Lindenii, leaves dark crimson and carmine.

Aucuba Japonica.

Argyrites, a beautiful white spotted variety of Caladiums : one of the smallest kinds growing.

Artemisia Stellaris, foliage of a silver gray hue.

Begonia, a beautiful stove plant, remarkable for the varied and magnificent foliage of many of its varieties : they are admirably adapted to hanging baskets, etc.

Caladiums.

Catalonian Jessamine.

Cerastium Tomentosum. Another white foliaged plant, with small, narrow leaves, well suited for hanging baskets or stands.

Centaurea Candida, a valuable plant to contrast with Coleus ; leaves downy white, forming a neat compact bush. Massed either with Coleus or Achyranthes, or both, it produces a most pleasing effect.

Cissus Amazonica.

Cissus Discolor.

Colous, the edge of the leaf fringed with yellow, the velvety ground is dark maroon.

Crotons, fine plants, suitable for baskets.

Geranium Zonale, Bicolor.

“ *Lady Pollock.*

“ *Ivy Leaved.*

“ *Mountain of Snow, etc.*

Glauclium Corniculatum, a fine ornamental plant, with long velvety leaves, gracefully recurved, of a silvery white color, deeply cut to the rib, forming two rows of leaflets, each of which is again deeply cut and curled.

Glecoma Variegata, a trailing plant, with small, deep green leaves, beautifully blotched and marbled with golden yellow. It is invaluable for vases, hanging baskets, etc.

Hibiscus Cooperii.

Hydrangea Paniculata Grandiflora.

Ivies.

Perilla, this beautiful foliaged plant is of a deep mulberry or blackish purple, and forms a fine contrast to the silvery foliage of *Cineraria Maritima*, or the lively green of other plants. A variety of this plant is variegated and striped with brilliant rosy carmine, sometimes with white, producing a charming effect.

Peristrophe Augustifolia Variegata.

Poinsettia Pulcherrima.

Smilar (*Myrsiphyllum Asparagoides*.) There is no climbing plant in cultivation that surpasses this in the graceful beauty of its foliage, and its peculiar wavy formation renders it one of the most valuable of all plants for vases or hanging baskets, as it can be used either to climb or to droop, as required.

PART II

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INTRODUCTION TO PART II.

I have thought proper to introduce in this book some instructions on Botany, treating more particularly of leaves, thinking that it might be agreeable to the student who will thus be enabled to learn a few technical terms, which are so extensively used in that science.

Botanical names are chiefly taken from the Greek and Latin, these being the common languages of the learned world. All books on botany were for a long time written in Latin; the original works of Linnaeus are in that language. Although it is necessary to the interests of science that there should be such a medium by which the learned may communicate, it is also highly important to the general improvement and happiness of mankind that their discoveries should be made accessible to all; it would be useless to attempt to divest botany of all its technical terms and names borrowed from the dead languages; in doing this we should destroy the science, and introduce confusion in the place of order. But such facilities are now offered that every young person can easily become acquainted with the grand outlines of the vegetable world—and how much are the beauties of nature enhanced when viewed with the eye of a philosopher and the heart of a Christian.

The first account of plants may be traced to the history of the creation by Moses. It was on the third day of this great work that God said, "Let the earth bring forth grass, the herb yielding seed, and the fruit-tree yielding fruit after his kind, WHOSE SEED IS IN ITSELF upon the earth; and it was so; and the earth brought forth grass, and the herb yielding seed after his kind, and the tree yielding

fruit, whose seed was in itself, after his kind; and GÓD SAW THAT IT WAS GOOD." After this, it is recorded, that God gave to Adam every herb and every TREE BEARING FRUIT; the latter was for him exclusively, but to the beasts of the earth and the fowls of the air, and to every thing wherein there is life, he also gave the GREEN HERB for meat. Adam, according to Holy Scripture, gave names to all the beasts of the field and the fowls of the air; and Milton imagines that Eve was assigned the pleasant task of giving names to flowers, and numbering the tribes of plants. When our first parents, as a punishment for their disobedience, are about to leave their delightful Eden, Eve, in the language of the poet, with bitter regret exclaims:

"Must I thus leave thee, Paradise?

* * * * * Oh flowers

That never will in other climate grow,

* * Which I bred up with tender hand,

From the first opening bud, and *gave ye names*;

Who now shall rear ye to the sun, or *rank*

Your tribes?"



CHAPTER I.

ANALYSIS OF LEAVES.

The term **PHYLLOTAXIS** signifies **LEAF** arrangement. Leaves arise from the nodes of the stem, and new buds are formed in the axils of leaves. One leaf only arises from the same organic point; a **TUFT** or **FASCICLE** of leaves is composed of the leaves of an axillary branch, so short that the basis of the leaves are in contact; that is, the foliage develops without any elongation of the axis or the internodes. The complete leaf consists of the **LAMINA** (**BLADE** or **LIMB**), its **PETIOLE** and pair of **STIPULES** at its base. Sometimes there is little expansion of this organ, but it is **STALK-LIKE**; generally the leaf is expanded horizontally, so as to present the under surface to the ground, the upper to the sky. On examining the cellular texture with a microscope, it is found that there is in each leaf an upper and an under stratum of differently arranged cells; the upper stratum has its cells compact, and so arranged as to be least affected by the direct rays of the sun, while the under stratum has a cellular arrangement more favorable for evaporation or exhalation.

Leaves are furnished with pores called **STOMATA**, for exhaling and inhaling gases. They present to the air a more extended surface than all the other vegetable organs, and are of great importance to the vitality of the plant, by imbibing suitable nourishment, and throwing off such gases

* The Second Part has, to a great extent, been copied from a valuable book by one of our best botanists.

as would be useless or injurious. In other words, leaves are organs of DIGESTION and RESPIRATION.

The new plant is called a PHYTON; in its simplest form it consists of two leaves and a bud, which is the axis, and forms the stem and root. SEMINAL leaves first appear above the surface of the earth, as in the garden bean; these leaves are the cotyledons, which, after nourishing the phyton, decay. PRIMORDIAL leaves appear in the axils of the seminal leaves, and resemble them in position, form and size. The primordial leaf, according to the fanciful idea of a French botanist, is a sketch which Nature makes before the perfection of her work. CHARACTERISTIC leaves are found in the mature state of the plant. According to the idea above advanced, Nature here perfects her design. It is not always, however, that this process, with regard to change of leaves, takes place; as in many cases the proper, or characteristic leaf, is the only one which appears.

VENATION OF LEAVES.—The expanded part of the leaf is called the LAMINA, or blade; the end of the blade next the stem is the BASE, the opposite end the APEX. The PARENCHYMA is the cellular tissue which composes the body of the leaf, or the filling of a frame-work or skeleton composed of VASCULAR TISSUE. The bundle of vessels which compose this frame-work are called VEINS, sometimes RIBS and NERVES. The MIDRIB is the principal vein which passes from the leaf-stalk through the center of the leaf; its branches are PRIMARY veins, which, when subdivided, are called SECONDARY veins, and a still more minute division, veinlets. The distribution of veins in the leaves is called VENATION, sometimes NERVATION. In succulent plants the veins are sometimes obscure; they are called HIDDEN-VEINED. Leaves may be divided into three great classes, according to their venation. RETICULATE or NETTED leaves, in which the petiole is prolonged into the

leaf in the corm of the midrib, and there is an angular network of vessels, as occurs in the leaves of exogenous plants, as the oak, rose, etc. **PARALLEL-VEINED**, in which the veins run in a straight or curved manner from base to apex, or from the midrib to the margin of the leaf, and are connected by simple transverse veins, as appears in most endogenous or monocotyledonous plants, as the lily, grasses, etc. **FORKED-VEINED**, when the veins divide and subdivide by forked divisions, which do not again unite, as in the cryptogamous plants, of which the fern is an example. **RETICULATE-VEINED** leaves are divided into the **FEATHER-VEINED**, as the chestnut, and **RADIATE-VEINED**, as the maple.

FORM OF LEAVES.—Leaves are **SIMPLE** or **COMPOUND**. A simple leaf is when the lamina consists of several parts, each of which is articulated with the common petiole, as the same manner as the latter is connected with the stem. The parts of a compound leaf are **LEAFLETS** or **FOLIOLES**. The shape and outline of leaves are found to depend chiefly upon the arrangement of the frame-work or vascular portion. The form of leaves is expressed by terms borrowed from the names of different objects: as **PALMATE**, hand-shaped; **DIGITATE**, from *digitus*, the finger, etc.

Leaves vary in **MAGNITUDE**, from the small leaves of some of the forest-trees of our climate, to the spreading Palms and Bananas of the torrid zone. As we approach the torrid zone the leaves increase in magnitude.

Leaves, with respect to **DURATION**, are **FUGACIOUS** when they fall early, or soon after their first appearance. **DECIDUOUS**, falling at the commencement of winter; this is the case with the leaves of most plants, as far as 30° or 40° from the equator.

In our climate the leaves are mostly deciduous, returning in autumn to their original dust, and enriching the soil from which they had derived their nourishment. In the

regions of the torrid zone, the leaves are mostly persistent and evergreen ; they seldom fade or decay in less than six years, but the same trees, removed to our climate, sometimes become annual plants, losing their foliage every year.

The GREEN COLOR of leaves is owing to a coloring matter called CHLOROPHYL (from CHLOROS, green, and PHYLLOX, leaf), which floats in minute globules in the fluid of cells, accompanied by starch grains. The green color becomes lighter or deeper, according to the quantity of chlorophyl and the aggregation of cells. Leaves have not that brilliancy of color which is seen in the corolla or blossom ; but the beauty of the corolla has only a transient existence, while the less showy leaf remains fresh and verdant after the flower has withered away. The substance of most leaves is so constituted as to absorb all the rays of light except GREEN : this color is of all others best adapted to the extreme sensibility of our organs of sight. Thus, in evident accommodation to our sense of vision, the ordinary dress of nature is the only color upon which our eyes, for any length of time, can rest without pain. But although green is almost the only color which leaves reflect, the variety of its shades is almost innumerable.



CHAPTER II.

FLOWERLESS PLANTS AND FALL OF THE LEAVES.

ACROGENOUS, Flowerless Plants are propagated by spores instead of seeds; these have a DISTINCT AXIS growing from the apex, with WOODY and VASCULAR tissue, and usually DISTINCT foliage. The orders in this class are EQUISETUM (scouring rush), type of the Horsetail family; the fern, the type of the order FILICES, divided into many sub-orders; ground-pine or club-moss, the type of the order Lycopodiaceæ.

The FALL OF THE LEAF has been thus explained: When the leaf and stem are both in a healthy state, the base of the former and the branch that bears it, both increase at the same rate, but after the decay of the leaf, its base can no longer adapt itself to the growing branch, which is constantly increasing in diameter by the formation of the new wood. There is, consequently, a rupture of the connecting vessels, the leaf is disjointed at the base, or articulation, and falls off, as a dead part of a living animal is cast off. Endogenous stems do not increase in diameter, therefore their leaves decay, but do not commonly fall; they remain on the stem.

The rich autumnal scenery of American forests is regarded by the European traveler with astonishment and delight, as far exceeding anything of the kind which the old world presents.

Painters, who have attempted to imitate the splendour of our forests, have, by foreigners, been accused of

exaggeration ; but no gorgeous coloring of art can exceed the bright scarlet, the deep crimson, the rich yellow, and the dark brown, which these scenes present.

The student who has learned something of the anatomy and physiology of leaves, will be induced to pay attention to them in their different stages, from their situation in the bud to their full growth and perfection—will feel a new interest in their change of color, when the philosophy of this change is understood ; even the dry skeletons of leaves, which the blasts of Autumn strew around us, may not only afford a direct moral lesson, as emblematic of our own mortality, but, in examining their structure, we are led to admire and adore the power which formed them.*

* *Carbonic acid gas* is the *food of plants* ; this consists of carbon and oxygen, and decomposed by the agency of light ; the carbon becomes incorporated with the vegetable, forming the basis of its substance, while the oxygen is exhaled, or thrown off into the atmosphere.



CHAPTER III.

MANNER OF TAKING IMPRESSIONS OF LEAVES.

Hold oiled paper in the smoke of a lamp or of pitch, until it becomes coated with the smoke; to this paper apply the leaf of which you wish an impression, having previously warmed it between your hands, that it may be pliable. Place the lower surface of the leaf upon the blackened surface of the oil-paper, that the numerous veins, which are so prominent on this side, may receive from the paper a portion of the smoke. Lay a paper over the leaf, and then press it gently upon the smoked paper with the fingers, or with a small roller (covered with woollen cloth, or some similarly soft material), so that every part of the leaf may come in contact with the sooted oil-paper. A coating of the smoke will adhere to the leaf. Then remove the leaf carefully, and place the blackened surface on a sheet of white paper, not ruled, or in a book prepared for the purpose, covering the leaf with a clean slip of paper, and pressing upon it with the fingers, or roller, as before. Thus may be obtained the impression of a leaf, showing the perfect outlines, together with an accurate exhibition of the veins which extend in every direction through it, more correctly than the finest drawing. And this process is so simple, and the material so easily obtained, that any person, with a little practice to enable him to apply the right quantity of smoke to the oil-paper, and give the leaf a

proper pressure, can prepare beautiful leaf impressions, such as a naturalist would be proud to possess. There is another, and we think a better method of taking LEAF IMPRESSIONS than the preceding one. The only difference in the process consists in the use of PRINTING INK instead of smoked oil-paper.



PRICE LIST OF MATERIALS.

A Lamp, with two burners,	-	-	-	-	-	\$1 00
1 Pound Cake Wax,	-	-	-	-	-	85
1 Spool Wire,	-	-	-	-	-	10
1 Coil Wire,	-	-	-	-	-	12
12 Camel's Hair Brushes, for	-	-	-	-	-	50
3 Bottles Fr. Down, (Purple, Gray & Maroon, 10c. each)						30
1 Stomp Brush,	-	-	-	-	-	25
1 Oil Tube Chrome Green No. 1	} 15c. each or the 10 bottles for					1 50
1 " " " " " 2						
1 " " " " " 3						
1 " " " Yellow,						
1 " " Orange Chrome,						
1 " " Silver White,						
1 " " Prussian Blue,						
1 " " Ivory Black,						
1 " " Naples Yellow,						
1 " " Brown,						
1 " " Carmine,	-	-	-	-	-	50
						\$5 12

N. B. The above list of materials is what is indispensable to each student for learning "Foliage." All those articles sent to any part of America, and may be paid on delivery, thus saving all trouble.

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The Dark Clove Carnation.

The Tuberose.

The White Camelia.

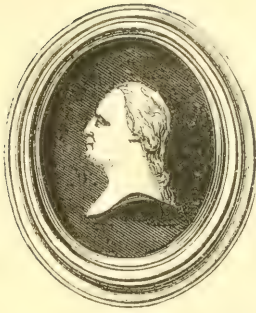
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INSTRUCTIONS IN FOLIAGE.

BY

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